

NEW FALL HATS HAVE THE TENDENCY TO HIDE ALL HAIR

Tams Inaugurated by Blue Devils' Advent More Popular Than Ever—Shirred Velvet Hats With Widely Flowing Brims Furnish Relief From Too Many Small Shapes

By MARTHA GOODE ANDERSON

It is evident that little or no hair will be worn with our new fall hats—that is, not visibly. The newest shapes are so small and close-fitting, so tight around the head that there is not room enough for a strand of hair to push below the encircling frame. I fear, however, that



while the hat makers are using a good velvet with a linen or cotton back which is said to be endowed with enduring qualities and to be not so easily spotted or injured as the silk-back of long ago.

Many of the little tam hats have an added brim which will make them much more becoming than the ordinary tam shape. I find numbers that show this tight velvet brim, narrow from side to side, with the soft, puffed crown of beaver or velvet added to give the desired tam effect. Certainly the small, close-fitting hats of beaver are lovely and will be found almost universally becoming.

This sort of hat needs little trimming, the richness and softness of the material speaking for itself. Indeed,

the ugly little "biscuits" of hair which so many young girls affect will be more apparent and more dreadful than ever.

All of us recognize the fact that few hats can be worn becomingly without some bit of hair over forehead and at the temples to soften the harsh lines. But I do protest against the ear rolls which project over each ear and hide that important organ. Whoever originated this arrangement as an adjunct of the small hat missed the object aimed at, as only ugliness results where beauty should be.

Beyond question it is the tight little hat that leads the winter's procession of new shapes. Except for the addition of the tam o' shanter crown there are few radical changes to be observed and no new shapes that differ from those we have had winter after winter.

Tams of New Sorts.

The tam hat appeared after the advent of the famous French Blue Devils, who wore their floppy caps cockily over one ear. Day by day it has been growing in popularity until the winter showing pronounces it first choice. The shape has been developed in many beautiful materials. Velvets, plain and embossed; French beaver, hatter's plush and the soft felts are all made up in this shape.

As to the velvet hats, it is a sign of the times that the silk-back velvet, which was formerly the only sort used for very good hats, is so very high in price as to be almost out of reach.

I observe in all of the newest hats great simplicity as to trimming and to shape. The small hat as yet leads the procession, possibly for the reason that the ideal summer hat with its wide brim has been so exploited that we turn with welcoming relief to comfortable, close-fitting shapes. It is true also that the winds and weather of the later season make the small hat more desirable.

Tightly Fitting Brims Used.

Some of the small tams are made with close fitting brims of velvet which almost pinch the head, they are so tight. Now and then the one color effect is varied with a flare of velvet of bright hue rising from the brim, to be puffed either over one ear or at the back. The bright hue of the velvet crown is subdued by narrow strips of velvet placed one after the other around the crown until the whole is entirely covered.

Again an entirely black crown is brightened with the addition of colored strips of felt or ribbon to give a good contrast. This is a youthful and very smart arrangement, as when it is used the full crown goes straight

back from the face in the effect of a coronet such as appeared recently in the Russian fashions, recently popular. The greater part of the crown's fullness is artistically arranged at the back.

The newest hat material is really an old one, though we have not seen it much used for several years—beaver. This new sort of beaver has a very soft, shaggy surface which will make it becoming to almost every wearer. It has a lovely silken finish resembling fur and some of the colors are beautiful indeed—brown, taupe, sand, blue, olive, red and the new henna. A pretty way of using the beaver is to face the under brim with a soft, lighter color and to have the top of the hat black or a very much darker shade than that of the brim. The effect is delightful. Little additional trimming is needed, and one can choose any color and suit hair and complexion. It is the sailor shape with wide brim, straight around or up-turned at some angle, that is often developed in this two-toned arrangement.

An English Fancy Coronet.

After the tams and sailor shapes comes the close-fitting, high-crowned hat. Perhaps we know it best as the English walking hat. This sort of crown is so serviceable that it persists season after season, and this year it is made to have added height by various sorts of upstanding brush-like, ribbon or feather superstructures. Like the tricorn shape it always has its followers. Its merits are hand-

somely brought out in a petunia velvet hat with a simple wreath of burned-brown dahlias around the highest part of the crown. This flower wreathing is one of the smart fancies of the moment, for while we find many smartly flaring quills, feathers, wings and various other fantasies the flat close trimming seems to be the favored. Flowers pressed close to the hat crown are much used, generally the autumn shades being preferred.

It is usually at this season that the trotter hats appear, for one can easily leave the matter of the Sunday bonnet to a convenient time and leisure after the daily companion has been chosen. Just as the smart plain sailor of rough straw was popular during the summer, so now the sailor shape persists. We find many of silk beaver with low flat crowns and wide brims. Except for a ribbon band no other trimming is used. The material of which they are made is the same as that used for men's silk hats.

As this sort of hat is rather naph in its effect it has been somewhat softened in many instances by facing underneath the brim of a color suitable to the wearer and contrasting with the top of the hat. This two-toned effect, let me add in passing, is also a decided fashion of the hour.

Shirred velvet hats with widely flaring brims have a place among the popular dress hats. Velvet is always

soft and becoming, and for this reason velvet hats have largely supplanted the rather stiff felts which have inaugurated heretofore our winter display. Sometimes the velvet is shirred and is placed over its wire brim and left to flare up and away from the face at the most becoming angle. Little trimming is used on this sort of hat, a spray of paradise dyed black, a tiny curled ostrich feather, a numdon or a bit of jet serving for the most part as trimming on the smartest shapes.

Fringe Trimmed Hats.

Where trimming is used it appears in a smart, perky arrangement at the back, upstanding and very smart, or it is of softer lines than wings or quills. It is placed flat against one side of the brim and left to fall softly over the edge. Fringe of course is much used on hats as it is on everything else. One clever designer has evolved a stunning tam by draping a round velvet toque with a mass of sand colored fringe; very long and silky. Instead of letting the ends fall loose she has caught them at the base of the crown under a twist of velvet.

Feathers are to play an important part in millinery, at least in the fall hats. For instance, in a close fitting turban of Burgundy velvet the top of the crown is made entirely of stiff little feathers fussed up to look like a startled bird's head. The feathers appear to have been shredded and then curled and the effect is somewhat like a big chrysanthemum.

There are indications that the small fur hat will be the first choice as the winter advances. Already many new and unusual treatments of fur, velvet, brocade and beavers appear. Fur is to be much used as trimming as well as for entire hats, and as every bit of fur used instead of cloth bespeaks our patriotism, none of us would hesitate, I am sure, to appear even in a racoon cap of the time of Daniel Boone, were any such to be bought. At any rate wearing fur on our heads means not only warmth this year but patriotism also.

Ribbon is to be much employed as a trimming for the every day hat. Indeed so beautiful are the new weaves that one wonders why we should consider anything else. A particularly smart ribbon treatment which gives all the effect of a tam crown appears on a rather large round black velvet hat on which the ribbon flares back from the face in front to stand up like a coronet, but is folded tight against the sides and is flat at the back.

Metallic ribbons, which are very handsome and very lovely in color, are distinctly desired this season. In fact all of the gold and silver brocades mounted in the fashion I have described are much used in hats for dressy wear. Brocade velvet crowns are smartly placed also on many of the best fur shapes.

and three inches above this a second band of velvet holds the fringe in place, giving the effect of two puffs or crowns of tam shape. The same effect has been gained by piling the stiff numdons curled and stiffly mounted close together all over the round flat crown.

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Hats of beaver and velvet trimmed with feathers and fur.

PARIS STILL OFFERING SURPRISES IN NEW FASHIONS

By ALICE ZISKA SNYDER.

Paris, Sept. 22.

BOUE BOEURS, in the Rue de la Paix, might well be called the "House of Surprises," for each model in their fall collection sounds a new note in this season's fashion scale. Take their collars, for instance. They are so high that one instinctively wonders how they can keep from collapsing into a shapeless, wrinkled mass of material. To maintain them in place an ingenious device is employed.

At the top of the collar are sewed two small hooks that catch in madame's back hair, which forms a firm foundation for this novel fastening. The resultant effect is that of warmth and comfort, and two bright eyes peeping over the top are all that can be seen of the wearer's face. Simple? Certainly. As was Columbus' egg after the great navigator had demonstrated the way to make it stand on end.

Skirts are much longer here than with the other couturiers. By cutting the back shorter than the front and by introducing an invisible inverted box pleat there is obtained the width necessary for comfort in walking, while still preserving the narrow clinging effect that is part of this season's silhouette. A bit of fullness slightly above the knee is faintly reminiscent of the jupe tonneau. Where the fullness is joined to the narrower part of the skirt an embroidered motif hides the seam.

Embroidery is the keynote of the collection, but not the fussy embroidery of some of the other houses. Boue Boue favors sprays of flowers or garlands done in silken strands that are either of the same color as the frock or of a shade that blends with it perfectly. If, as sometimes happens, vivid tints are necessary to give an unexpected high light the embroidery is veiled, so that there is revealed but a discreet glint of color shining through the haze of chiffon.

Satin Ribbon With Serge Is New.

Another new idea is the use of satin ribbon with serge, a combination that had not been thought of before and which is satisfying to the eye. This scheme is charmingly carried out in a one piece blue serge dress.

Eight inch wide petunia satin ribbon forms two loops at the waist-

line, the shorter loop at the back, while the one over the hips at each side goes to the bottom of the skirt turns under, is fastened to the inside of the hem, and forms a loose pane. The frock has an enormously high serge collar tied about the throat with a silken cord. Untie this cord and the front of the apparently plain bodice drops down and becomes a little pointed tablier, disclosing a square cut bodice of petunia velvet girdled with a satin ribbon.

The high collar, meanwhile, has evolved into a large cape that has touches of petunia embroidery, which the bodice is also repeated on the pointed tunic. The sleeves are long and loose like those in a nun's habit. In fact, the monastic note is found in several of the models; sometimes in the hood of a cape or coat; sometimes in the sleeves, which are loose and flowing.

Jackets are usually of the seven-eighths variety, slit up the sides, which idea seems to have been used by all the big couturiers this fall; for one finds it employed in practically all tailored suits.

A good model is a one piece blue suit; dress worn under a long jacket that sports a high collar forming a sort of Occidental yashmak. The original part of the costume lies in what appears to be a gilet blouse which shows when the jacket is worn open.

The gilet is made of knotted hempen twine ending in a string fringe, while on the lower half of the front is embroidered in natural colors a big pink rose with two large green leaves. Remove the coat and you discover that the gilet is really only the fitted front of the bodice.

The back has a knotted sash of wide "steroidized" satin ribbon, so called because it has the peculiar sheen of the wet otter's head. Collar and cuffs of the jacket are trimmed with triangular motifs of knotted string and a band of pumir fur is set on about four inches from the edge of the cape collar.